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ABSTRACT

Art education is a subject which is both misunderstood and undervalued in high schools. The purpose of this literature review of materials about art education was to prove that art education goes beyond mere skills acquisition and is a cognitive course of study. The annotated bibliography provided in the paper is divided into four areas. The first group of annotations deals with the history and current status of art education. The second group explores the new strategies and philosophies which are bringing art education into the realm of academic subjects. The third group further emphasizes the need for art education as a required subject in the general curriculum. The fourth group deals with the tasks that art educators must accomplish and communicate in order to convince people of the need for a more prominent place for art in the curriculum. While the literature reviewed included misperceptions about the nature of art education and stereotypes about the type of students for whom art education would be beneficial, the literature also indicated that art is a cognitive course of study aiding in the development of perception, decision making, skills formation, and creative skills. However, in order for it to be integrated into the curriculum, the manner in which art is taught must be restructured and reevaluated. Only then can art become an integral and valued part of the general curriculum. (IS)

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# THE VALUE OF HIGH SCHOOL ART BEYOND SKILLS ACQUISITION

by

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Submitted in partial fulfillment of the requirements
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# INTRODUCTION

In the past decade, public education has come under a tremendous amount of scrutiny. The public has been asking of public education what is being taught in the schools, how is it taught and what is the cost involved. This has led to a "back to basics" movement, budgetary restrictions, a "no frills" curriculum and a demand for measurable results. Art education is a ready and all too frequent victim of these constraints.

Today's society quickly distinguishes everything as either objective or subjective. The objective is thought, reason and science. The subjective is feeling, intuition and art. This division is not only misleading and unproductive, but it has hindered the development of art education as an intellectual discipline in education. (Chapman, 1982:102) Many of today's academically-talented students are strongly encouraged to pursue the so-called objective, cognitive education courses. Only the artistically talented students are self-motivated enough to take art. This situation not only denies the value of art education, but it also denies art education the benefit of these students in their classes. In a sense, society is denied its cultural vitality. "Until art education becomes a required subject, like science and social studies, the opportunity to learn about the arts will remain a special privilege for a few. Indeed, insofar as the arts are neglected in school programs, the school directly

and falsly reinforces the impression that the arts are for a particular social class, a luxury for the wealthy," for they are the most likely to visit the art museums and they are the ones who can afford art classes at community centers. "Schools exist to assure equal opportunity, but we have not yet applied this principle to education in the arts." (Chapman 1982:148) Art education has numerous benefits which should be made available to all students.

The role of education in the future will be to emphasize more of the students' creative abilities and not just to develop the students' abilities to work with facts and figures. "The technological revolution of the twentieth century requires art educated people who can create, design, and market new products...And future consumers will need to be art-educated so they can use such products and demand high standards in design and manufacturing." (Silverman 1983:6)

## STATEMENT OF THE PROBLEM

The majority of students, administrators and parents view art education as a nonacademic, skills acquisition course. This perception, compounded by the "back to basics" attitude has further reduced art education's position in the curriculum and dissuaded many students from gaining the full benefits that art has to offer.

## PURPOSE OF THE STUDY

It was the purpose of this study to prove that art education goes beyond mere skills acquisition and is a cognitive course of study. It was shown that the "real" basics of education; perceiving, thinking, and forming, are at the center of art education and the development of these skills is indispensible to the student. It was hoped that by reading the research and opinions of experts in the field of art education, new teaching strategies and philosophies would be applied in the classroom to transmit a more accurate perception of art and its true value to all.

## ORGANIZATION OF THE STUDY

The study was divided into four areas. The first section dealt with the history and current status of art education. The second section explored the new strategies and philosophies which are bringing art education into the realm of the academic subjects. The third section further emphasized the need for art education as a required subject in the general curriculum. The fourth section dealt with the "tasks at hand" that art educators must accomplish and communicate to administrators, students and the general public so that art education will hold a more prominent position in the future.

## LIMITATION OF THE STUDY

There was a vast amount of literature and opinion available, which advocated an increased role of art in general education. However, there was an absence of related research. Due to time limitations, this study was an overview of the available literature. It is believed that additional study would have further supported the conclusions of this paper.

# GLOSSARY

aesthetics -- "the theory of the artistic or the 'beautiful'; traditionally a branch of philosophy, but now a compound of the philosophy, psychology, and sociology of art. As a compound of the above, aesthetics is no longer solely confined to determining what is beautiful in art, but now attempts to discover the origins of sensitivity to art forms and the relationship of art to other phases of culture...." (Ocvirk et al 1975:181)

art -- "human activities aimed at the accomplishment of or participation in aesthetic experience; in common usage activities that involve creative ability, ingenuity, judgment, and skill, resulting in an object or artifact." (Good 1973:40)

art, creative -- "art based on creative effort rather than reproductive skill and involving original thought imagination, structural organization, and personal expression or interpretation." (Good 1973:40)

art education -- "instruction and practise in the visual and spatial arts, as carried on in the schools: frequently recognized major areas are fine, industrial, graphic, and theater arts; specific visual arts include drawing, design, color, construction, history of art, and art appreciation." (Good 1973:40)

art, fine -- "the conscious use of creative imagination in the production of objects or expressive forms and intended for one's aesthetic experience." (Good 1973:40)

artist -- "a person skilled in the techniques of an art or a creativity which is dependent on aesthetic judgment, imagination, and originality." (Good 1973:42)

arts, visual and spatial -- "a term used by artists, authors, and art educators to embrace the entire field of art variously designated as visual arts, spatial arts, or fine, industrial, and related arts; introduced into the nomenclature of art education in an attempt to coin a term that would avoid the distinction implied between fine and not fine, practical and impractical, or useful and nonuseful concepts of art, includes the following areas of study: art appreciation, architecture, sculpture, painting, industrial art, graphic art, advertising art, and domestic or household art...." (Good 1973:43)

creativity -- "the human attribute of constructive originality; may include such factors as associative and ideational fluency, adaptive and spontaneous flexibility, and ability to elaborate in detail: may be fostered or inhibited by teaching procedures...." (Good 1973:152)

elements of art -- "the basic visual signs as they are combined into optical units which are used by the artist to communicate or express his creative ideas. The combination of the basic elements of line, shape, value, texture, and color represent the visual language of the artist." (Ocvirk et al 1975:182)

intuitive -- "knowing or recognizing by an instinctive sense rather than by the application of exact rules; sensing or feeling something without a specific reason." (Ocvirk et al 1975:183)

optical perception -- "a way of seeing in which the mind seems to have no other function than the natural one of providing the physical sensation of recognition by sight." (Ocvirk et al 1975:184)

perception -- "the act of taking notice; recognition of an object, quality, or idea through the use of the physical and/or mental faculties." (Ocvirk et al 1975:184)

skill, motor -- "reasonably complex movement behavior." (Good 1973:537)

## ANNOTATIONS

### ART EDUCATION: HISTORY AND CURRENT ISSUES

Hoffa, Harlan E., "The Roots of Art Education in the United States," Art Education, 37:24-26, January, 1984.

Hoffa outlined the major movements that influenced the development of art education in the United States. He specified four major areas of development: 1) art for "instructional purposes" directly resulting from the Industrial Revolution; 2) art as a method for documenting stages in human development, rooted in the Child Study Movement; 3) art viewed in a historical and cultural perspective, advocating support of the arts but not practise; and 4) art taught in terms of career preparation through the increased appearance of art teachers on college and university campuses. Hoffa further stated that one must examine the way art is cultivated in the United States. To rise above a "static state," art must go beyond the schools. Cultured events, exhibitions, excursions to museums and so forth are important supplements to traditional art education, thereby increasing artistic awareness to "non-traditional" learners. Hoffa cited the feminist movement as another contemporary force in the changing aspects of art education as well as "urbanization, industrialization, social mobility, immigration and increased access to a multi-faced and rapidly changing educational system." (p 26)

Gross, Larry, "Why Johnny Can't Draw," Art Education, 36:74-77, March, 1983.

Gross examined the reason why "the vast majority of the schooled adults regard the arts with feelings of inadequacy, incomprehension and indifference." (p 74) Gross recognized that "in our society children encounter the arts mostly in contexts in which most others (1) are themselves incompetents who (2) assume that only a chosen few will acquire competence... and/or (3) are incapable of responding to the child's efforts in any discriminating fashion (as they do in the case of a speech), thus dampening any sense that these modes are vehicles of shared meaning." (p 75) As long as children continue to experience these modes, the arts will not flourish. According to Gross, advocating "individuality" and "uniqueness" in the arts enhanced the idea that art is only for the "talented." Gross further explained that "repetitive practise and interaction with skilled practitioners" (p 76) would help increase art awareness and help art become more important to the general public.

Johnson, Nancy R., "Social Goals and Education in the Visual Arts," Art Education, 37:22-25, January, 1982.

The author stated that there is a conflict between the goals of general education and art education. General educational goals are oriented toward developing skills necessary for solving problems in today's world. Art education is perceived as focusing its goals on the artistic accomplishments of the individual. In today's "back to basic" environment, art education does not appear to be "cost effective." Johnson reviewed the social goals that art education served in the past. Art education had been seen as socially beneficial when a country was measured by the quality and beauty of goods it manufactured which required a society educated in art so as to produce and appreciate such works. In the nineteenth century, popular opinion held that art belonged to all the people, public works and buildings should be aesthetically pleasing and great nations produced great art work. The study of art during these times was encouraged to accomplish a social and not an individual goal. Johnson stressed the importance of developing social goals for art education, since the study of art does have a role to play in solving current social problems.

Smith, Ralph A., "The 'Deschooling' of Art Education: How It's Happening," Art Education, 33:8-10, March, 1980.

Smith warned that there are a number of current developments, which if left unchecked will negatively change art education. The radical deschoolers and revisionists question the effects and reasons for our current educational structures. Smith felt that the Unionism which is growing in today's schools will threaten the manner in which art educators are prepared and certified. The growing practise of using non-certified art teachers will further deprofessionalize art education. Smith recommended that art educators should "build and identify exemplary programs...splendid with substance." (p 10)

Doerr, Susan L., "If You Want to Get Stroked, Talk to Your Mother: Art Education as the Discipline It Deserves to Be," Art Education, 37:31-34, January, 1984.

Doerr discussed how past philosophies on art education created many of the problems facing art education today. Doerr especially focused on the philosophies of art educator Viktor Lowenfeld, who Doerr described as the "mother" of art education. Doerr said that "the role Lowenfeld's philosophies fashioned for art educators was the role of 'mother,' a role where unconditional acceptance creates a secure foundation for students in art, a pleasant but drastically incomplete role if artistic growth is the purpose of art education." (p 31) For artistic growth to occur, Doerr expressed a need for balance in the artistic process, which involved both success and failure. Also, she stated that there was a need to "focus on teaching artistic content including formal, technical, and expressive aspects that are taught through experience." (p 33) She used statements from Jerome Hausman and Stanley Madeja and others to defend her position. According to Doerr, art educators have the responsibility to help students develop the ability to criticize and evaluate art objects. Doerr identified Vincent Lanier's "dialogue curriculum," dealing with the viewing and discussion of art as part of the art curriculum. Doerr further discussed the value of evaluation in the artistic process and she referred to writings by art educators R. Burkhart and Elliot Eisner to back up her statements. In conclusion, Doerr stated that in order to create a legitimate art curriculum, Lowenfeld's mother role must "be balanced with the 'father' role, a strict role which requires students to learn about art and to grow from failure, to be responsible and disciplined in their approach to solving artistic problems." (p 34)

Alexander, Robin R., "The Ghost of Creativity in Art Education," Art Education, 34:28-30, July, 1981.

Alexander discussed the overuse of the term "creativity" and the different assumptions that emerge from this term. One assumption dealt with art skills hindering creativity. Classroom teachers, who consider art activity as a time for relaxation and fun deny the cognitive and academic levels of art. Another assumption dealt with the idea that it is bad to interfere with children's creativity. Alexander expressed that such an assumption gave the impression that art education offered little to the development of the student. Alexander referred to Lowenfeld's studies which endorse this assumption. Lowenfeld's writing profoundly affected art education, in that "teachers-to-be assume that children have a blank slate of visual images and that adults' interference with children's images will stunt their intellectual and artistic growth forever." (p 30) Alexander stated that in effect this tells teachers that they should not in any way intervene with the development of students' behaviors and skills.

Zimmerman, Enid, "What Art Teachers Are Not Teaching, Art Students Are Not Learning," Art Education, 37:12-13, July, 1984.

Zimmerman reviewed three recent studies of the state of contemporary education in the United States. Twentieth Century Fund Task Force Report and The Nation at Risk recognized the importance of art, but do not classify art as a fundamental area nor do they suggest that art be a required class. The Education Quality Project did include art as one of the basic academic subjects. The author felt that this lack of importance to art is due to the fact that "students are not learning specific art content and skills as part of a discipline-based art education program." (p 13) This situation will not change until there is a change in priorities so that teachers begin teaching the "art knowledge, understandings and skills appropriate to the students they are teaching." (p 15)

Hardiman, George W., and Johnson, Andra N., "The Condition of Art Education," bibl, Art Education, 36:23-27, January, 1983.

Realizing the lack of adequate information concerning the current state of art education, Hardiman and Johnson conducted their own survey, entitled the "1981 Survey." Two survey questionnaires were sent out, one to art supervisors and another to state directors of art education. The survey as well as this article dealt with the following: "(1) Trends describing the States of Art teachers and Art programs at the elementary, secondary and post-secondary levels, (2) comments about the impact of State standards, the content of Art teacher training programs and requirements for art certification." (p 23) The statistics proved the following trends: a decline of recipients of Bachelor's degrees in visual arts, a decline of art teachers in secondary schools, the majority of elementary art instruction is conducted by regular classroom teachers and a decline in enrollment in secondary art courses.

Holden, Carol D., "Aesthetic Education, Aesthetic Literacy, and the Arts in General Education: Curriculum Issues," Art Education, 31:23-27, March, 1978.

The article began with two reasons for the "back to basics" attitude so prevalent today. The first was that most government funded programs required some form of measurement and evaluation and second, schools are under great financial pressure and pressed to include "extra" programs. In response to these pressures the educational system responded all too quickly without a great deal of examination of the reasons for the problems or consequences of the solutions. Even though art education is an obvious target to attack based upon the aforementioned pressures, the author stated that art is part of the solution and not part of the problem. "Our sensibilities, our values, and our social norms are shaped by the arts; the arts educate our feelings and thereby influence our actions. Society, then, stands to benefit from the aesthetic education of all students." (p 25) Holden stated that there would be problems in implementing an aesthetic education program and further problems in training and certifying the necessary instructors. The value to society of undertaking this challenge increased in value, since as society would become more technological and complex, it must be further adept at understanding images, and artistic images used in the media.

ART EDUCATION: STRATEGIES AND PHILOSOPHIES

Burke, Fred G., "Putting Arts Education on Top: A View From the Top," Art Education, 36:5-7, January, 1983.

In his article, Burke considered the effects of society's cultural heritage with the back to basics movement. Burke expressed the fact that it is ironical that cutbacks are occurring right at the time when aesthetic culture is needed the most. Burke dealt with the following question: How can art educators better the position of the arts in education? Burke dealt with possible ways to work politics to the "arts'" advantage. Primarily, by bringing art into the community, art educators would make voters, community political leaders more aware of the situation. According to Burke, art educators should push for support from politicians, use the media and build coalitions. In other words, art educators should build to unite because there is strength in unity. Also, "you must become more visible; you must move student artwork out of the classroom...The term "arts advocacy" has come to symbolize this initiative." (p 6) Burke stated that art educators should be aware of the changes that are occurring in our society, especially the structure of the American family. Art educators should be increasingly concerned about the following areas: preschool/child-care programs, extraordinary educational services, leisure time of senior citizens and new technologies, especially in terms of computer literacy.

Burk, James M., "Back to Basics," Art Education, 32:4-7, October, 1979.

Burk contended that the back to basics revolt concentrated too much on changes in schools and bypassed concurrent changes in society and the home. The public seemed to desire a "no frills" curriculum, bolstered by strong testing of skills, which is hoped will restore competency in skills acquisition and in turn diminish the other problems of violence, teenage pregnancy and drug abuse. In this atmosphere, the elimination or reduction of education of art would have appeared to be a worthy objective. Before we can return to the "basics," Burk proposed that we redefine what these "basics" are and when and to whom they are taught. Burk, referring to a quote by Broudy, stated art is basic not just because it "contributed to mastery of reading, writing or computation, but because it enriched the store of images that makes comprehension of concepts possible and comprehensive." (p 4)

Arnheim, Rodolf, "Perceiving, Thinking, Forming," Art Education, 36:9-11, March, 1983.

Arnheim stated that historically art was considered very important to a well-rounded education. Over the years, art has lost its position or status. Art suffers from misinterpretation of its purpose in education. Art courses do not exist merely to offer students a chance to escape from the tensions of required classes and a means to individual comfort and pleasure. Arnheim stated that a vital function of art education is in the training of visual thinking, the ability to truly perceive or understand the relationship of things around us. Perceiving, thinking and forming are the three fundamentals of education. All three fundamentals are related and cannot be trained separately. Arnheim further stated that the tools necessary to exert these three fundamentals are words, numbers and shapes in which shape has been highly neglected. This is an area in which art can especially help in intellectual growth. Also, art involves both the intellect and intuition. Arnheim made several other statements which are worth noting. In art education, the main goal is for students to attain the best possible product. Standards should be kept high, which is good training for future jobs. Also, art, like many concepts in life, cannot be measured by quantitative means, another valuable lesson for students.

Awards: Distinguished Service Award, Nat Art Educ Assn; Resident, American Academy Rome '78

Member: American Society Aesthetics (pres & Trustee)
American Psychological Assn (pres, div arts 70-72)
(Who's Who)

Rush, Jean C., "Can the Arts Teach Thinking? A Look at Artistic Conceptual Behavior," Art Education, 32:6-8, March, 1979.

Jean Rush addressed the following questions in her article: "Can concepts be learned nonverbally? What relevance do nonverbal concepts have in academic areas? Will they generalize or transfer into a verbal mode?" Rush described the investigation dealing with art as a cognitive process and more specifically, perception as a cognitive process which requires concepts both verbal and nonverbal. Rush referred to Arnheim's research on mental imagery, "a nonverbal process depending directly on sensory information." (p 6) "If Arnheim is right about the nature of visual thought, it seems likely that concepts can be formed and exist without an equivalent verbal label." (p 7) A new objective for art education, therefore, is to develop new strategies that will further strengthen the visual and verbal abilities in students.

Rodriguez, Carmen V., "Impact of the Arts on the Adolescent in the Twentieth Century," Art Education, 37:28-30, January, 1984.

Rodriguez stated that art education can be used to help students integrate and understand all the changing facets of the world they encounter. Education should be child-centered, flexible and provide for the formation of the attitudes and abilities that the student will need in the future. The art experience should be used in other areas of study so as to increase the child's overall creative abilities and to help the student incorporate the multiple objects of the school's curriculum. Rodriguez stated that "...it is in the teaching of art to all children that we can expand the abilities to perceive, think and feel. These qualities are inherent in any creative process, but the nature of art experience facilitates expansion of sensibilities that could provide the necessary balance for the child's intellect and his emotions." (p 30)

Eisner, Elliot W., "The Role of the Arts in Cognition and Curriculum," Phi Delta Kappan, 63:48-52, September, 1981.

Eisner's thesis was that "the arts are cognitive activities, guided by human intelligence, that make unique forms of meaning possible." (p 48) The current educational models reflected a common perception that cognitive activities are those expressed by words and numbers. Furthermore, the arts are viewed as emotion or action based and are placed at the bottom of the "Hierarchy among subjects taught in schools." (p 48) In Eisner's view, concept formation is the base of all learning and knowledge and concept formation is sensory and not linguistic. The individual's imagination allowed the manipulation and unlimited combining of concepts. The author stated that literacy in the arts is a valuable resource for students.

Awards: Palmer Johnson Award '67, Guggenheim Fellowship '70, Sr. Fulbright, Australia, '79

Member: Honorary fellow National Art Educ Assn (pres 79)
Amer Educ Research Assn

Research: Children's artistic development; the uses of art criticism for the study and evaluation of educational practise

Eisner, Elliot W., "Relationship of Theory and Practise in Art Education," Art Education, 35:4-5, January, 1982.

Eisner discussed his position on the role that theory and research play in the teaching of art. He noted that most art teachers are skeptical and question the relevance of research conducted on the teaching of art. Art educators, he contended, view art as emotive, intuitive, spiritual, and any research appears to be scientific and thus unapplicable. "If theory and research have nothing to offer practitioners, art education as a field should become more of a trade than a profession, better situated in art schools than in institutions of higher education." (p 5) In Eisner's view, theory and research are needed to point the way, develop concepts and provide a new perspective on the teaching of art.

Eisner, Elliot W., "On the Relationship of Conception to Representation," Art Education, 36:22-27, March, 1983.

"To think is to reason and to reason is to use language." (p 22) Eisner felt that this approach to thinking and learning is upside down and that "language is a surrogate for what is itself non-linguistic." (p 23) In Eisner's view the ability to form, manipulate and interpret abstract concepts are the basis for learning. Art is a cognitive subject when approached from this viewpoint. R.A. Collingwood was quoted as saying, "art...is not the product of the routine application of highly refined skills but the result of new modes of thinking in which concepts are significantly modified in the process of expression." (p 25) The author felt that art fosters the students' ability to deliberate, to make judgements and therefore go beyond a "rule governed" environment.

Murray, John J., "Art, Creativity, and the Quality of Education," bibl, Independent School, 43:23-27+, Fall, 1984.

Murray used a college application, requesting evidence of an applicant's creativity, motivation and independent work habits as proof that art is as much an academic course as any other course. According to Murray, parents, administrators and other teachers seem to feel that art classes primarily involve learning skills and techniques. The author felt that art is actually a language that is used for explaining and bringing meaning to experience. "It is the visible manifestation of thought." (p 23) Murray further stated that schools which stressed "standardization and regularity" inhibited creativity. Creativity, according to Murray, "requires intuitive sensing; imaginative positing; playing manipulation; waiting, watching, and being open to the unexpected; allowing and taking advantage of "happy accidents"; coping with risk, confusion, and anxiety; and being able to relinquish old patterns in order to synthesize the new, the better, and the more meaningful." (p 24) Further, visual act courses helped to develop the ability to think abstractly and to analyze one's own work. Another aspect of the creative process is evaluation. The evaluation of the students' work is "on the basis of quality, depth and originality of the ideas expressed." (p 26) The student evaluates his own work and other students' work using the same criteria. Murray stated that more than any other subject "art challenges the whole student -- intellectually, emotionally, physically -- to learn by doing." (p 27) Three reforms for the future of art education were made. "First, art should be evaluated to a position of complete parity with other academic subjects....Second, college admissions policies should give the same weight to art courses that they give to other academic courses....Third, art should be used as a model for other subjects in an effort to increase active learning time, creative problem-solving skills, critical self-evaluation, motivation, and meaningful social interaction among different kinds of students." (p 65)

Cowan, David A.E., "Visual Arts in Education: Frill or Necessity?," Education Canada, 22:7-13, Spring, 1982.

Cowan expressed the need by art teachers to become more active in justifying the arts to the public. It was thought then, primarily, that the arts would survive in public schools. Cowan further stated that "unless schools emphasize the arts more instead of less in education, they will find themselves in a countervailing role to society's wants and needs." (p 9) Cowan drew from the literature of researchers and educators in visual arts education to help verify how visual arts had made contributions to education. Specifically, visual arts have contributed to the following educational goals: 1) Growth of perception and awareness through the use of senses; 2) Clarification of styles of thought and their effects on personal expression; 3) Contributions to inventiveness and general problem-solving ability; 4) Contributions to feelings of confidence and self-worth; and 5) Effects on general learning motivation and success in other aspects of the school program.

Engel, Martin, "Art and the Mind," Art Education, 36:5-8+, March, 1983.

Engel felt that the current low state of art education in most high school curriculums is due primarily to a "Romantic" conception of art. Art is "an affair of the heart instead of the mind." (p 6) Engel believed that a "cognitive conception" of the arts is needed. The arts have to be taught as the "intellectual, mental disciplines that they are..." (p 6) Until this happens, the arts will always be seen as a good target for budget cutbacks and filler courses. As far as art education goes, "...art can be taught, and it can be learned...like teaching and learning any other symbolic language and discipline." (p 7) In light of new understanding of the workings of the mind, Engel stated that "making and understanding the arts is a mental as well as physical skill, an array of crafts that demands discipline, rigor, and pedagogical engagement no less structured than instruction in other academic subjects." (p 8)

Sava, Inkeri, Emotion and Cognition in Visual Art Education, Research Bulletin #55, Educational Resources Information Center, ED 238711, Springfield, Illinois, 1983.

Sava described the concept of cognition in relation to visual-artistic activity. Sava stated that one cannot separate the cognitive and emotional processes. "In creative and expressive activity what takes place is always a cooperation of emotion and intellect." (p 24) He concluded that these "cognitive-emotional schemas" are necessary in order for one to conceive and assimilate information personally. (p 35) Sava referred to various authors' work in visual, emotional and cognitive art activities to further strengthen his position on such areas as: 1) cognition in visual-artistic-aesthetic activity; 2) emotionality as cognition in art; 3) visual-artistic concept formation, thinking and imagination as cognition; and 4) the dualistic view of cognition as verbal and perception/imagery system.

Hollingsworth, Patricia, "Brain Growth Spurts and Art Education," Art Education, 34:12-14, May, 1981.

The purpose of this paper was to briefly examine current studies of the human brain. The author was trying to determine if there are critical periods when a lack of certain experiences would retard development. Epstein was quoted "It is important to emphasize that brain growth stages are not a theoretical notion but a scientific fact." (p 13) According to Hollingsworth, the environment's role was also of critical importance in the full development of mental capabilities. Hollingsworth stated that the recognition of these facts needed to be understood and in turn used to develop better teaching strategies. The particular stage of brain growth a student was experiencing would necessitate differing teaching strategies, in which periods of increased brain growth would benefit most from strong and unique strategies. Likewise, if the student was in a period of reduced brain growth, a different teaching method must be employed. The challenge for teachers, therefore, is to be flexible in teaching methods and resources and in knowing when to implement the appropriate teaching method.

Sullivan, Graeme L., "A Rubic (sic) for Art Education," Art Education, 36:26-27, September, 1983.

Sullivan used the analogy of a Rubik's Cube to demonstrate that the formation of a theoretical model for art education must have a "flexible framework, where the integrity of the past is retained, yet all components support the desired goals." (p 26) There are six major "sectors" that he considered essential: "1) The Nature of Art Education; 2) ... The Value of Art in Education...; 3) Expression Through Art...; 4) Response to Art...; 5) Planning and Teaching Art...; and 6) Evaluating Art Learning." (p 26,27) Sullivan specified that it may be easy to accomplish one's goal in one area, but it may prevent success in one or more of the other "sectors" since they are all connected and interrelated.

ART EDUCATION: CONTRIBUTIONS TO GENERAL EDUCATION

Dorn, Charles M., "Separate But Not Equal: The Unfulfilled Promise of Art Curriculum," Art Education, 34:28-32, November, 1981.

The article dealt with the arts statement proposed in the Academic Preparation for College, published by the College Board. This report detailed the specific knowledge and skills that students should attain in preparation for college level work. The A.P.C. defined six basic academic subjects: English; the arts; mathematics; science; social studies; and foreign language. The study further stated that "preparation in the arts will be valuable to college entrants whatever their intended field of study." (p 18) The author discussed three recommendations made by the report which will require changes in current curriculum. "They are (1) infuse academic competencies into arts subject matter learnings; (2) introduce learnings about all the arts into individual arts disciplines; and (3) include both academic and performance study in each art discipline." (p 19)

Contant, Howard, Art Education, The Center for Applied Research in Education, New York, 1968, 79-85.

Contant stated that leading art educators are recommending the inclusion of art as a required subject in the general curriculum. They especially recommend consumer-oriented courses in art as well as art career-oriented courses. "The high school student, and, later, the adult who does not possess a knowledge of the aesthetic basis of fine as well as applied art is at an economic disadvantage as well as at an artistic disadvantage." (p 80) Contant described the changing role of the art teacher as one who will have a greater background in art history, psychology, sociology, literature and aesthetic fundamentals of artworks. He advised more extensive use of slides, art books, field trips and guest speakers, as well as more reading assignments and museum trips. In other words, high school art should revolve around the study of art rather than the practise of art. Contant stated that students should be seen as "potential consumers, rather than producers, of art." (p 83)

Broudy, Harry S., "How Basic is Aesthetic Education? or Is 'Rt the Fourth R?," Educational Leadership, 30:134-141, November, 1977.

Broudy's main contention was that art and aesthetics education must justify its own existence in the curriculum and not be there on the basis of supporting the students' efforts in other course work. Art education is often under attack because it is seen as a peripheral activity and not necessary for the education of the majority of students. "Aesthetic experience is basic because it is a primary form of experience on which all cognition, judgement, and action depend. It is the fundamental and distinctive power of image making by the imagination. It furnishes the raw material for concepts, and ideals, for creating a world of possibility." (p 139) Art educators must strive to prove that "...the aesthetic response is indispensible to all experience and that instruction in the aesthetic response is both possible and necessary." (p 141) Broudy stated that only the school can demystify the aesthetic experience and demonstrate the critical and central role it plays in the educational process. According to Broudy, all students, even those not considered artistically inclined, would benefit from a systematic approach to teaching the skills of aesthetic expression and impression.

Eisner, Elliot W., and Ecker, David W., Readings in Art Education, Blaisdell Publishing Company, Waltham, Massachusetts, 1966.

"The Case the Art Education" by Harry S. Broudy.

Broudy explained the difference between serious art and popular art. Popular arts deal with individual enjoyment and "present in perceptual form images or models that objectify and exhibit the current fashion in what is desirable and repulsive." (p 460) Such an art form does not require formal training. In this case, there would be no case for art education. However, there is a case for art education when considering what constitutes serious art. Broudy interpreted serious art as encompassing "sensitive discrimination, awareness of form, some familiarity with technique and above all, an active and concentrated attention." (p 461) The past has proven the importance of serious art and therefore, should be important in the present and future. Also, Broudy stated that serious art can lead the student to the good life. "Art is more and more relied upon to restore the wholeness of human experience." (p 462)

Chapman, Laura, Instant Art, Instant Culture: The Unspoken Policy for American Schools. New York: Teachers College Press, 1982, 74-85.

Chapman included the following statistics; in nearly one-fourth of the nation's high schools, courses in the visual arts are not offered in any form, and in 43 percent of the schools, advanced courses are not offered. "Art I is usually considered a prerequisite for advanced high school courses in art, but in nearly half (46 percent) of our secondary schools, even this general studio course is not offered." (p 75) This information was obtained from the St. Louis: Central Midwestern Regional Educational Laboratory, 1978. Chapman listed the two overriding attitudes that damaged the high school arts programs the most. "Art is an 'easy' subject." (p 75) Counselors frequently recommend art classes for those students who cannot do academic work or for therapeutic purposes. "Art is 'mostly' for the talented." (p 76) Too often, the high school art room is designed for the art oriented student. Therefore, the room is unable to accommodate the needs of the majority of students. The room is equipped with specialized equipment that can be used by only a few students at a time, not allowing other students to discover occupational opportunities in art or "the skills and concepts that promote an appreciation of art and its use in everyday life..." (p 84)

Kohl, Herbert R., "It's Time to Stop Sacrificing the Arts," Learning, 10:100-104, October, 1981.

Kohl stated, "The arts are not frills, they are fundamental sources of human development, of happiness and sensitivity." (p 101 Kohl created a defense that the arts are as basic as any academic subject. Quality of life is significantly improved by the arts, especially in terms of creative career orientation or possibilities, development of taste, and the active involvement of artistic creation for the enhancement of one's environment. Kohl further explained that the arts' role in the development of the imagination as an aide in "problem solving and decision making." (p 103) According to Kohl, one of the main reasons that the arts lacked academic prestige was that the art programs "lack discipline and technique, and ignore structure and history." (p 104) "Raw and undisciplined art work should not be confused with 'self-disciplined"artistic work." Kohl asserted that one way to get the arts back into the basic program was through the teachers, "since it is through the commitment and work of the teachers that fundamental changes in educational priorities and practices are made." (p 106)

Hastie, W. Reid, "A Search for Excellence," Art Education, 37:10-11, July, 1984.

The author felt that there was an immediate need for redirection and reemphasis upon art education. Hastie believed that the early lessons taught to art students should not be disconnected but should be in a carefully planned program of study. The second point that Hastie made was that art can emphasize "ideas, feelings, and insights about the world and its happenings." (p 11) Hastie stated that the arts can be used to increase the students' talents and desires to learn and in so doing become compatible with the "new basics."

Teaching: Professor of art and art education, University of Minnesota 49-70; Professor of art and art education, Texas Technical University, 70-

Awards: Distinguished Art Educator, Minnesota Art Education Association, 66; Award of Merit, National Art Education Association, 69

Member: National Art Education Association (pres 57-59); National Society Study of Education

Research: Study of aesthetic theory and sensitivity; the creative process

Klein, Bruce, "Hidden Dimensions of Art," bibl, Childhood Education, 58:138-43, January/February, 1982.

Klein discussed the program that he set up for preschool children which was to draw upon what he termed "the hidden dimensions of art." The first area of concern was allowing children to have actual power. The author felt that when students had actual control over their environment, they would develop the knowledge that they can control and change their own life. There were three other areas of art explored in the course of this program. They were "children acting on norms legitimate in their own eyes, children engaging in meaningful behavior and children acting non-estrangedly." (p 143) The author felt that these "hidden dimensions" of art had positive influence on the children's self-esteem, development of self-competence and social skills.

Burton, Judith M., "Abstracts and Chronicles of Our Time: The Arts in Adolescent Development," Art Education, 37:32-35, July, 1984.

Burton conducted summer courses, which emphasized the methods in which art can help an adolescent student with problems in growing up. Adolescent students have to grapple with the problem of bridging the gap between their inner world and their outer world that they experience. Burton pointed out the similarity between the art process of taking an inner vision or concept and transforming it into a recognizable object and this personal development that the students are undergoing. The work Burton did with students was based on three rationales. The first rationale involved the fact that adolescents examine, question, experiment with different concepts and the difficult part for them was in coordinating their thoughts and feelings into an integrated approach to life. The second rationale was that by encouraging students to use and examine more complex materials, it gave them more opportunity to express their thoughts and feelings. The final rationale was the need for the students to increase their "critical capacities." It is hoped that by doing this, students will recognize that whatever styles or forms that represent art are "valid modes of organizing and expressing feelings." (p 34) Burton concluded that "the need to integrate thoughts and feelings is basic to a civilized world." (p 35)

The Role of the Fine Arts in Education. Final report of the Educational Policies Commission of the NEA and AASA. Art Education, 21:3-8, October, 1968.

This article encompassed The Educational Policies Commission's of the NEA and AASA final statement, which was published in July, 1968. The commision emphasized the need to reevaluate the purposes of education in order to be prepared for future needs. More directly, the Commission determined the necessity to review the role of fine arts in general education, especially in terms of how art relates to the general public. The Commission backed up this statement with arguments justifying the arts. The justifications are as follows: 1) a historical rationale; 2) an art-for-art's sake rationale; 3) a therapy rationale; 4) a creativity rationale; 5) an acceptance-of-subjectivity rationale; and 6) an end-of-work rationale. The Commission believed the last three rationales justified the arts in education most completely. Finally, the commission made a number of recommendations for fine arts education as well as for education in general. The Commission reported that some art programs needed to be renovated, more direct participation in the arts for all individuals was needed and a reexamination of evaluation methods be made.

Pierce, Dorothy, "Is Art a Basic in Education?," Childhood Education, 58:35-36, September/October, 1981.

This article basically reviewed the contribution that art made to society and the individual. The author stated that art is "important to life as reading verbal symbols or doing quantitative operations is often more satisfying because there are no correct answers in the back of the book." (p 35) The topics that were discussed are as follows: art nourishes creativity; art reinforces learning of other subjects; art develops skill in designing images and products; inspires a renaissance of handicrafts; art develops visual responsibility for both nature and the "manmade" world; art students are good consumers; art is our closest attainment to a universal language, and art education involves students with our humanity and inhumanity. The other main point made by the author was that the culture is perpetuated and its thoughts and feelings are expressed by the artist. "Art is the heart of culture." (p 36)

Feldman, Edmund B., "Art in the Mainstream: A Statement of Value and Commitment," Art Education, 35:4-5, March, 1982.

Feldman listed the reasons behind The National Art Education Association's position paper on art education. The paper was entitled Art in the Mainstream. The main reasons for the paper are as follows: 1) to explain the principles of the art teaching profession; 2) to explain to the general public what art teachers are trying to do; and 3) to put some educational substance behind the NAEA's advocacy efforts. "Our intent was to connect these emphases with the legitimate concerns of our sponsoring public. The citizenry at large is concerned about work and workmanship." (p 4) It is with this in mind that NAEA and Feldman, its president, presented their statement. The Art in the Mainstream statement explained why art should be considered in the mainstream. The three main reasons are as follows: 1) art means work; 2) art means language; and 3) art means values.

Awards: Named Alumni Found Distinguished Professor of Art, University of Georgia, 73.

Member: Kappa Pi; College Art Association of America; National Art Education Association (president-elect 79-81); National Art Education Association (president, 81-83)

Research: Theory on Art Criticism

(Who's Who)

Feldman, Edmund Burke, "Art in the Mainstream: Ideology and Hope," Art Education, 36:5-7, July, 1983.

Feldman explained the special role of the art teacher, one who teaches a language of visual images. In effect, teachers are "professional students of human-image-making." They grew up with a desire to examine, compare and make images. With this in mind, art teachers can identify with the future image-makers, their students. Feldman stated that the foundations of art education consisted of three parts--its art teachers, its subject matter and its recognition of societal needs. In order for art education to have a purpose, this foundation must be built on discipline. Feldman advocated a realistic assessment of art education goals and more effort to communicate these goals with the general public. Referring to his NAEA theme, Art in the Mainstream of Education, Feldman emphasized that the basis of art is work, language and values and in effect, "it does not restrict art to artists; it does not restrict art to art students; it includes everyone who has anything to do with artistic images....And it places art where it ought to be--at the heart of the process of creating goods, sharing ideas, and choosing among values." (p 7)

## ART EDUCATION: FUTURE OBJECTIVES AND GOALS

Wygant, Foster, "Purposes, Principles and Standards for School Art Programs," Art Education, 35:6-10, March, 1982.

This article was a description of the NAEA Board of Directors policy document, "Purposes, Principles, and Standards for School Art Programs," published in 1981. The author explained the format of the document and commented on some of the more pertinent issues raised. It was noted that there are no national standards for art education and that there is considerable variance among state standards. The author stressed the need for uniform set of standards by which state and regional committees could work. The article concluded with the Summary of the NAEA and its suggestions for schools which want to improve their art education programs. The summary made five proposals: "1) visual art is an essential part of the nation's program of education; 2) all children and youth must be offered a carefully planned program in art from kindergarten through high school; 3) such a program should be developmental in character; 4) ...necessary to have well prepared personnel, adequate curriculum content, and sufficient time; and 5) physical facilities, equipment and materials should be available in sufficient quantity and quality..." (p 10)

Zeller, Terry, "A Nation at Risk: Mandate for Change in Arts Education," Art Education, 37:6-9, July, 1984.

The author dealt with ways in which art education must change and improve in light of the recommendations made by the report of the Presidential Commission on Excellence in Education, A Nation at Risk: The Imperative for Educational Reform (April, 1983). Zeller stated that the arts belong in the school's day as a basic subject. The arts should demand the same quantity and quality of work from the student as any other subject would. Textbooks, written texts, homework, all should be a part of art instruction. The author felt that "the art curriculum should be cognitive, developmental, sequential and cumulative." (p 8) Art courses should reach out to all students. The community and its resources should be utilized to further enhance the art curriculum.

Clark, Gilbert, and Zimmerman, Enid, "Toward a Discipline of Art Education," Phi Delta Kappan, 63:53-55, September, 1981.

The authors felt that the image of art education must be more clearly defined through further research program development and newer teaching strategies so it could make a major contribution to the education of every student. The authors suggested that art must have a dual role within the educational structure; art as an independent course of study, and art as a part of the overall curriculum. The work of Manual Barkan was used for a proposed curriculum for art education. Barkan divided the field into four areas of study--art history, aesthetics, art criticism and art production. The work that professionals do in each of these areas would suggest the knowledge and skills that the student would need to master. A series of "four or five strands of content" would be developed from each professional role. (p 54) The student would master each step as he progresses through the developmental sequences the program proposes. "Visual arts programs should recognize the differences among these professionals, clarify these role differences for learners, and recognize the contribution of each role toward a total arts program." (p 54)

Sasowski, Norman, "Art, Education and Human Needs," Art Education, 36:42-46, September, 1983.

Basically, Sasowsky wrote about ways in which art serves human needs and the manner in which this can be enhanced through art education. The arts help man satisfy his personal expressive needs. The visual arts, such as fine arts and crafts, allow man to use his "perceptual capabilities...people continue to reshape their world according to their vision." (p 42) Communicative arts are used to express man's beliefs. Sasowsky felt that the biggest faults of art education are its emphasis on skill acquisition and its neglect of how art can serve personal needs. Sasowsky made the following suggestions as to how art can serve personal needs: "1) Study the lives, works, statements of those who have used the arts in this way. 2) Study methods for achieving self knowledge: psychology, art theory, art education. 3) Develop techniques to uncover feelings: a) dreams b) meditation c) interaction with materials d) other affective processes. 4) Develop techniques and skills in various media to facilitate visual expression. 5) Develop analytical techniques and skills to derive meaning and insight from the work, in process and after completion." (p 45)

Lockstedt, Ann, "The Relevance of High School Art Programs to High School Students," Art Education, 31:26-28, January, 1978.

The author stated that high school students' attitudes toward art must be changed in order that art will be relevant and of value to the student. According to Lockstedt, an attitudinal change can be when working with the student from "where he is" and not from "where we are." Purposeful aesthetic training demonstrated to the student that art was functional and had a vital position in the students' life. Lockstedt stated that the art teacher must build the student's confidence in the fact that art had a place in their lives. Lockstedt emphasized the teacher's responsibility toward continually increasing their own interests, knowledge and abilities in the arts. The importance of art in a teacher's life is reflected by the student. The author quoted Geraldine Dimondstein's explanation for the failure in art curriculum. The first was the lack of a "conceptual basis in the arts"; art had become technical, a "how to do it" program. (p 26) The second was an "emphasis on the 'free expression' in which children's 'natural' artistic impulses were accepted as expressive profundities, devoid of disciplined conceptual structures." (p 26) The connection between the concepts of art and the creative process has been neglected. To make art a part of the students' individual lives, art will need to be a holistic experience for the individual. (p 28) The author felt that there are three parts to the art experience: "1) sample historical foundations of the arts; 2) study the artist as creator and be a creator; and 3) analyze the art form itself." (p 29)

Illinois Plan for the Arts in General Education: Fiscal Years 1984-1988. Report by the Program Planning and Development Section of the Illinois State Board of Education, Educational Resources Information Center, ED 238 771, Springfield, Illinois, 1983.

The Superintendent of Education in Illinois created this task force to alleviate the concerns of educators, artists and parents in light of the rising concerns of financial cutbacks in education. The purpose of the task force was "to preserve, strengthen and broaden the position of the arts in the schools of Illinois." (p 36) The task force concluded that a comprehensive arts program was lacking in the schools and should be initiated in all Illinois schools for all students. The task force stated that two purposes are in order for art education. 1) Intrinsic purposes--"The arts are valuable for their own sake...a medium of personal expression and communication. 2) Extrinsic Purposes--"The arts are carriers of our cultural heritage...the arts function in the curriculum to enhance, enrich, and enliven other subject areas and to motivate students who may be alienated by the present separation of cognition and affective domains." (p 43) The task force diagrammed and described the six components of the proposed plan for the arts in general education: 1) generalized arts instruction focusing on awareness experiences, perceptual skills, aesthetics, attitudes toward art, discovering art and artists; 2) traditional art instruction activities and experiences through a certified art teacher; 3) integrated arts instruction using art in other subject areas; 4) interrelated arts instruction--a humanities program dealing with relationships in the various arts; 5) specialized arts instruction; and 6) extended arts instruction using community resources.

Chapman, Laura H., Instant Art, Instant Culture: The Unspoken Policy for American Schools, New York: Teachers College Press, 1982, 147-160.

In order to bring the visual arts into a more central position in general education, Chapman made a number of recommendations. A program of basic studies in the subject of art should be required in every school curriculum, with emphasis on continuous instruction by certified art teachers. "The arts curriculum should affirm the importance of creative, imaginative thinking in art and also the importance of critical, reflective thinking about art." (p 149) Chapman also recommended that art teachers take on more responsibility of informing students about career opportunities in art and they should also become more involved with community work related to the arts. Chapman also advocated the improvement of the quality and quantity of research in the arts. Above all, it is important to increase public awareness of the arts in education through the press and broadcast media and other methods of communication.

Campbell, Anne, "Reaching Others Through the Arts," Art Education, 32:24-25, September, 1979.

Anne Campbell, Nebraska Commissioner of Education, advocated the need for art education. She stated that new ways must be developed in bringing art to the classrooms. Campbell brought up the success of the "North Star" project, a mobile art unit traveling to various districts in Nebraska. She claimed that it was a way of successfully exposing and reinforcing the arts in the classrooms. Also, Campbell gave examples of various Nebraska high schools, that through comprehensive planning brought the community and the school together to work for the arts. Campbell addressed education agencies that there was a "need to explore many different and creative ways to guarantee the inclusion of arts education in its singular as well as its pluralistic sense." (p 25) According to Campbell, art was not an extracurricular course. Instead, the arts are "facilitators for learning in all disciplines, as well as an individual expression for the artist or performer." (p 25)

Beane, James, "The High School: Time for Reform," Educational Leadership, 35:128-133, November, 1977.

The author stated that based on recent surveys high schools are not ready to face the future. There is needed a major reexamination of the schools' present capacities and a decision made on whether the future role of schools will be oriented to the social or academic needs of its students. Beane contended that the school will aid future students most by addressing the pupils' social needs and interests, their development of values, morals, use of leisure time, and their interaction with others. Future high schools should see themselves as an education resource for the whole community and in so doing they would realize the concept of "life span" educational centers. Beane contended that high schools cannot continue as mere informational sources, but must use the educators to interact with all community members on personal and social issues. The process of change should begin, according to Beane, with the following projects: "1) a community task force to identify, analyze and make recommendations regarding the developmental needs, characteristics, problems, and concerns of adolescents and adults as those relate to personal and social growth; and 2) organization of a school-community task force to identify, analyze, and make recommendations regarding social issues and problems that may concern people locally and otherwise in the future." (p 33)

Chapman, Laura H., "Coming to Our Senses: Beyond the Rhetoric," Art Education, 31:5-9, January, 1978.

Chapman reviewed the report of the Arts, Americans and Education Panel. The author agreed with the Panel when it called for a comprehensive national policy for the arts but was skeptical of the benefits to be derived by the national government trying to dominate its implementation. Chapman discussed the major themes of the panel's report. The Panel stated that the arts are basic, yet none of the various definitions of "basic" were examined. The Panel appeared to conclude that "...art education is synonymous with and reducible to making art." (p 5) Another theme of this report was to encourage the hiring of artists, an artist-in-the-schools program. Chapman felt that this suggestion has merit but would be very hard and disruptive to implement. Chapman's final recommendation was to convene another conference, calling upon professional art educators and others to have a wide base of opinion and perspective to produce a truly enlightened national policy on the arts.

Helmick, Richard, "Enhancing Creativity in Art and Design Through Stochastically Generated Computer Graphics," Art Education, 37:36-39, July, 1984.

Helmick's main premise was that today's computer technology can be used as an aide but not as a replacement for the artistic process. He stated that artists as well as scientists use a two part sequence, termed as the "stochastic" process. This process "makes extensive use of randomness along with an assortment of selected operations to achieve results they hope will be expressive and aesthetically significant." (p 36) The training one received in art that dealt with selectiveness and combination of multiple factors was the same as was used in other recognized academic subjects. The computer can aid in randomness and perhaps make some selections but it is ultimately directed and controlled by the individual artist or scientist.

Silverman, Ronald H., "Basic Social Problems and Art Education," School Arts, 36:6-7, April, 1983.

Silverman stated that a well-rounded art curriculum can contribute to social needs. He included the following areas: 1) economy--Current and future economic growth depends on "...art-educated people who can create, design and market new products and demand high standares in design and manufacturing." (p 6) Also, future entertainers and audiences must begin their education in school. 2) work ethic--Art education reestablishes the value of steady progress toward a particular goal. There is also emphasis on good work habits such as "...meeting deadlines, being punctual for all performances, and showing concern about the quality of fellow students' performances." (p 6) 3) need for a spirit of cooperation--Many art lessons are group oriented and the student needs to develop a spirit of cooperation in order to meet the common goal. 4) art education and the disadvantaged--Art education offers every student the opportunity to create something unique and dynamic and in doing so develops a positive self image and a stronger sense of pride. 5) productive leisure time activity--Spending one's leisure time in pursuit of the arts is more productive. "Artistic forms and events stimulate and inform while they entertain. They are alternatives to leisure time consumerism." (p 7)

## SUMMARY

Hoffa stated that art education in its present fashion is a direct result of more than a century of change in American life. The most important factors which produced this change are the Child Study Movement, industrialization, urbanization, and social mobility. Gross, Johnson and Smith further expanded on how art education reflected this change that society has undergone. Victor Lowenfeld greatly influenced the present practise in art education when he wrote that teachers should not interfere with the creativity of children's art. Doerr examined the widespread influence that Lowenfeld's philosophy had on art education and recognized a need for change. Doerr stressed the fact that the "...content of art is knowledge that can affect people's lives in poistive ways." (Doerr 1984:33) Therefore, she stressed a more structured setting for the students and more external influence by the teacher. Alexander showed that the ghost of Lowenfeld's philosophies are still evident today and lead to a misperception by the public as to the true value of art education. According to Gross, advocating "individuality" and "uniqueness" in the arts enhanced the idea that art is only for the "talented." Zimmerman concluded that the students and the public in general grew up experiencing these philosophies and therefore saw no true value to art education. The studies reviewed by Hardiman and Johnson revealed that the public is primarily concerned with reading, writing and

arithmetic and that "art does not hold a place of importance in the secondary school curriculum." (Hardiman, Johnson 1983: 25) Holden agreed with these studies, in that society is under tremendous pressures and as a result is seeking a no frills, measurable concept of education.

Burke contended that before returning to the basics, one must redefine what these basics are and when and to whom they are taught. Broudy stated that art is a basic in education not just because it "contributed to the mastery of reading, writing or computation, but because it enriched the stores of images that make comprehension of concepts possible and comprehensive." (Burk as quoted by Broudy 1979:4) Arnheim defined "the three fundamentals, basics, of education as perceiving, thinking, forming." (Arnheim 1983:12) He further stated that "visual thinking" is an indispensible condition of reliable and original work in the arts and the sciences as well as good functioning in practical life. (Arnheim 1983: 9) Rush concurred with Arnheim in that concepts do not depend solely upon verbal labels. Rodrigues emphasized the integrative aspects of art. Art combines thinking, perceiving and feeling into an inseparable whole. Art education when approached from Eisner's view is a cognitive subject. He stated that the ability to form, manipulate and interpret abstract concepts are the basics for learning. Murray concurred with Eisner. Murray stated that "art is the visible manifestation of thought" and art courses develop the ability

to think abstractly and to analyze one's own work. Cowan noted the importance of perception, analysis, and imagistic thinking in art education. Eisner's theories were further supported by Engel. He believed that art should be considered an "intellectual mental discipline" as any other academic subject.

Art education complements the other academic subjects. As Dorn noted, art education "requires the careful reasoning and sustained study...valuable to college entrants whatever their intended study." (Dorn 1984:18) Contant agreed with Dorn's position, but further advocated consumer-oriented courses in art for every student. Indeed, Broudy commented that "aesthetic experience is basic because it is a primary form of experience on which all cognition, judgment, and action depend." (Broudy 1977:139) There are also unique life enriching aspects of art education that make it a worthwhile course of study that should be considered as well. In another article, Broudy pointed out that "art is more and more relied upon to restore the wholeness of human experience." (Broudy 1960:462) Chapman noted that counselors still separate art from the other academic subjects. In so doing, students are denied not only the academic benefits, but also the personal and social developmental aspects of art. Kohl stressed the role of imagination in art education as an aid in problem solving and decision making which helps the student in his private and academic endeavors. Hastie discussed how art helped clarify the students' abilities to

deal with ideas, feelings and insights and in so doing, increased their overall desire to learn. Klein expounded upon the nature of art education in its allowing students to control their own environment as part of class activities. He felt that these "hidden dimensions" of art had positive influence on the children's self-esteem, development of self-competence and social skills. Burton pointed out the similarity between the art process of taking an inner vision or concept and transforming it into a recognizable object and the personal development that the students are undergoing.

The future of art education relies on the fulfillment of two tasks: establishing a significant position within the general framework of education and communicating this position to the general public. Art education has lacked a clear set of objectives upon which it can be measured and from which it could develop a coherent curriculum. As Wygant proposed in his article, there is a need for a uniform set of standards flexible enough to accomodate local needs and input.

These standards will insure art education's proper place within the general framework of education. The establishment of standards will foster the type of art curriculum that Zeller advocated, a curriculum that is "cognitive, developmental, sequential and cumulative." (Zeller 1984:8) Clark and Zimmerman felt that when art obtains a clearer and more understandable image within the general curriculum then it

would be perceived to be a major contributor to the education of every student. Once art has gained its new position in the general curriculum, then the community and its students' perceptions of art education will be improved. Sasowsky felt that art educators must emphasize personal needs to the students and the community in addition to traditional artistic skills. Lockstedt emphasized the need for art to be seen by the students as being functional, with purpose and having a vital position in their lives.

# CONCLUSION

The direction of the research clearly indicated that art education today is misunderstood and undervalued. It is seen as a skills acquisition course, where the students produce products and where only the artistically talented can derive any benefit. Such stereotypes negate any possible idea that art should be considered an academic course of study.

The study has shown that art is a cognitive course of study as it aids in the development of perception, decision-making, formation and creative skills. It is now necessary to restructure and reevaluate the manner in which art is taught. Only then can art become an integral and valued part of the general curriculum.

## RECOMMENDATIONS

It is recommended that:

1. One full year of art study should be required of all high school students as part of the requirements for graduation. (Chapman 1982:149)
2. College admission procedures should accept achievement in the arts as being equal to achievement in the sciences. (Dorn 1984)
3. Development of training programs for new and experienced teachers which will allow them to realize and utilize their communities' art resources.
4. Development of programs for school administrators which would expose them to the various art forms and in so doing increase their commitment to art education. (Chapman 1982:155)
5. Art curriculum should include not only the creation of art works but also art history, art criticism, creative thought, and the study of art in terms of occupational skills. (Chapman 1982:151)

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STUDENT QUALIFICATIONS

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|---|---|
| NAME: | Rebecca Higgins |
| ADDRESS: | 59650 Peach Road, South Bend, In. |
| EDUCATION: | B.F.A., St. Mary's College, Notre Dame, In.<br>30/ credit hours in graduate education |
| EMPLOYMENT: | 9½ years as Art Instructor and Art Department Head<br>New Prairie High School, New Carlisle, In. |
| INTEREST IN TOPIC: | The topic will be of pratical value in improving my art department and in working with the school counselors and administrators. |